[](http://images.google.com/imgres?q=hugo+film&start=149&num=10&hl=en&safe=active&tbo=d&biw=1366&bih=597&tbm=isch&tbnid=PEzHnc2b6jndcM:&imgrefurl=http://www.irsus.com/en/Download/hugo-soundtrack_574.html&docid=Z0rY4KPkjNqRlM&imgurl=http://www.irsus.com/thumb_200/200_Hugo%20Soundtrack.jpg&w=300&h=300&ei=8SLAUL-0JKKhmQXm74HgBw&zoom=1&iact=hc&vpx=544&vpy=258&dur=1541&hovh=225&hovw=225&tx=136&ty=122&sig=105615194114315345266&page=7&tbnh=147&tbnw=139&ndsp=26&ved=1t:429,r:58,s:100,i:178)

**Year 7 English Film as Text: HUGO**

**Content**

In introducing this unit on film, students will be encouraged to think about the similarities and differences in written text and film and further develop their critical thinking skills.

**Synopsis**

*Martin Scorsese's adaptation of Brian Selznick's award-winning novel The Invention of Hugo Cabret stars Asa Butterfield, as an orphan boy who lives in a Parisian train station. Sent to live with his drunken uncle after his father's death in a fire, Hugo learned how to wind the massive clocks that run throughout the station. When the uncle disappears one day, Hugo decides to maintain the clocks on his own, hoping nobody will catch on to him squatting in the station.*

*His natural aptitude for engineering leads him to steal gears, tools, and other items from a toy-shop owner who maintains a storefront in the station. Hugo needs these purloined pieces in order to rebuild a mechanical man that was left in the father's care at the museum -- the restoration was a project father and son did together.**When Georges (Ben Kingsley), the old man who runs the toy stand, catches on to the thievery, he threatens to turn Hugo over to the station's lone police officer. But Hugo's run-in with Georges leads to a friendship with the elderly gentleman's goddaughter, Isabelle who unknowingly possesses the last item Hugo needs to make the mechanical man work again.*

[www.hugomovie.com](http://www.hugomovie.com)

[www.theinventionofhugocabret.com](http://www.theinventionofhugocabret.com)

<http://www.fxguide.com/featured/hugo-a-study-of-modern-inventive-visual-effects/>

<http://issuu.com/atompublications/docs/hugomechanicalmagic?mode=window&pageNumber=12>

<http://blog.ted.com/2012/06/27/the-visual-reality-of-movies-robert-legato-at-tedglobal-2012/>

<https://sites.google.com/a/umail.iu.edu/the-invention-of-hugo-cabret-webquest/process-2>

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| **Learning Activity** | **Student Product** | **Formative Summative** |
| **1. Introductory Activity:** Film as text.  Class discussion – why do we study film? Is film ‘text’?  Guide students in reaching the conclusion that film is another means for conveying stories and meaning. | Venn diagram: Differences between written and visual texts.  Discussion (either as a class or in small groups, ready to provide feedback). Brainstorm titles of novels that have been made into film. Complete a PMI about these adaptations. Which was better – the book or the film? | Formative discussion  PMI |
| **2.Moving from text to film**  Show students the graphic novel – discuss how meaning works in this text (sparky teaching blog with short animation which puts together the early illustrations in the book – to show links to film | <http://www.sparkyteaching.com/creative/the-invention-of-hugo-cabret/> | formative |
| **3. The role of the director.**  [www.cbsnews.com/.../martin-scorsese-on-**hugo**-a-very-personal-**film**/](http://www.cbsnews.com/.../martin-scorsese-on-hugo-a-very-personal-film/)    What do we know about the film Hugo?  Introduce students to the concept of a plot and a subplot. | Class discussion:  Making Connections. In what ways does Martin Scorsese make personal connections with:  TEXT to SELF (connections made between the text and the readers personal experience)  TEXT TO TEXT (connections made between a text being read to a text that was previously read)  TEXT TO WORD (connections made between a text being read and something that occurs in the world) | formative |
| **4. View the film**  **For 2013 develop a viewing guide** | The film is over 2 hours long and hence takes 2 periods. Before showing the second part of the film, ask students to name the characters and provide an overview of the plot (write on white board).  At the end of viewing, ask students to write the notes on the board and are then to complete their summary independently.  Alternative:   1. Draw a plot line with 5 significant moments from the film 2. Write a 150 word synopsis of the film suitable for a film jacket 3. Desigjn |  |
| **5. Introduction to film techniques**:  Resource: The Text Book 1p7 and 8   * Technical: the use of the camera: shot sizes, camera angles, camera movement * Aural: what we hear: sound, music and dialogue * Editing * Mise en scene: what is in the scene: costume, setting, body language, lighting, objects, colour | Handout: This activity provides an overview of the technical aspects of film making and includes activities for students to apply their understanding.  Analysing the frame:  Describe what you see in this shot.  What type of shot is this?  What is in this frame?  What is the purpose of this shot?  What type of emotional reaction was the director aiming for?  What do you learn about a) character b) setting c) plot? | Summative |
| **6. What is a scene?**  *the action in a single location and continuous time* | *Photocopy the sequence chart*  Make a list of the key scenes with the class.  What is the scene about?  Why is the scene significant?  How does Scorese use film techniques to convey meaning  Home/expert or pairs analysis of film – different scenes for groups. Develop an analysis for your scene and then put in the wiki. |  |
| **7. Characterisation**  Hugo, Isabelle, Georges, Jean Melies, Hugos father, the station inspector, uncle Claude, Rene Tabard, Lisette, Madame Emilie, Monsieur Frick, Monsieur Labisse | In small groups: Map the characters relationships to each other. Use word and images to annotate the map and explain the characters relationships. Choose 5 adjectives to describe the main characters.  Create a wordle: [www.wordle.net](http://www.wordle.net) | summative |
| **8. The world of Hugo Cabret** | Jigsaw groups investigating Five Fascinating Facts about Paris in the 1930s. Each member is to join another group to investigate one of the following topics:   * the Moon * the Automaton * Prometheus * Clocks * Jules Verne * Trains   On return to their original group,students are to create a poster titles ‘ the Fascinating World of Hugo Cabret’ and include their information | summative |
| **9. Who was Georges Melies?** | Research the beginnings of cinema and the development from silent to sound, black and white to colour, 2D to 3D. How have these changes added to our experience in viewing film? | Summative/formative |
| **10.Special effects in film** | <http://blog.ted.com/2012/06/27/the-visual-reality-of-movies-robert-legato-at-tedglobal-2012/>  Students could storyboard a special effect that could be developed for Hugo 2. | Summative/formative |
| **11. Review the film**  Source: Hugo the film website.  Using the data projector read a few reviews. Discuss with students, the elements of what a ‘good’ review is. | Students are to read the reviews on the Hugo website.  Were there any ‘valid’ criticisms? Did the film disappoint? How and why?  On the basis of class discussion, students are to write a review | Summative |
| **12. Exploring themes in the film** | In groups students are to select one of the following themes and plan a photo story that explores the theme. Imagery and sound are the only two elements to be used. Themes:   * theft * trust * generational relationships * links between magicians/magic, photography and film * work ethic (work practices/paid and unpaid work) * silent films/early cinema * creativity and what it can produce |  |
| **13.http://www.scholastic.com/hugocabret/** | Interactive activities | formative |